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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the Week Commencing
SUNDAY, FEBRUARY 24th.

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE
SHEFFIELD (Relay)	

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In Lonely Places.

By J. C. W. REITH, Managing Director of the B.B.C.

YOU will all have heard of St. Kilda; not the man, but the place. If you look for it on the atlas you will find it, a tiny speck out in the Atlantic Ocean, forty miles west of the Scottish Western Isles or Hebrides. It is the loneliest inhabited spot in the British Isles. On this rocky island, or rather group of islands, the haunt of innumerable wild fowl, and fitter for bird than for beast or man, some sixteen families snatch a precarious existence.

A few acres of the ground are cultivated, and a number of sheep and cattle are kept, but many of the necessities of life, without which the inhabitants would suffer great privation, have to be imported from the mainland. I have not actually lived on the island, but even when visiting it for a few hours one wonders what these isolated dwellers would do if seized with a craving to go to a theatre, the "movies," a football match, and so on. Perhaps they never have such desires.

Owing to rough weather, the island is practically inaccessible for eight months of the year, and so if storms prevent the call of passing tramp steamers the natives may have to endure a whole winter without even coal and other necessities, their only fuel being lumps of turf.

It may be remembered that about the year 1913, after a long spell of dirty weather, these boats failed to appear and all communication with the outside world had ceased. There was much distress on the island, and they were without a doctor. When at last this news reached the mainland there was much public sympathy, and as far as I can remember through the instrumentality of a certain newspaper and by the special generosity of a private individual

there was established on the island a wireless station in order that the inhabitants might be kept in touch with the world.

This was, of course, long before the days of the B.B.C., when wireless was in its youth and all the signals were in Morse. But Morse signalling and the maintenance of a station is an expert accomplishment, and it was unlikely that any native of the island could qualify for the work. Also, no doubt, the costs and difficulties of maintenance were more than they would be to-day and greater than were expected.

At any rate, I remember my father telling me that when he visited St. Kilda in July, 1914, the ship which carried him took also a wireless engineer whose melancholy task it was to dismantle the wireless installation. Ten days later the Great War broke out. Perhaps had the station been in operation, it might have handsomely paid its way in this lonely Atlantic outpost.

Though the war has involved waste and destruction beyond calculation, it has certain definite gains to its credit, notably in the sphere of scientific invention and progress. Medical knowledge has made great advances. So also with wireless. Had the St. Kildians in 1914 been able to hear the human voice from the mainland and to beguile the long lonely winter evenings with homely Scottish music from Glasgow and Aberdeen, and to receive by relay from London the news and the doings of the Empire or of the whole world, one imagines that there would have been strenuous opposition to the removal of their installation.

(Continued overleaf in column 3.)

A Song of the Fishwives.

The Story of "Caller Herrin'!" By A. B. Cooper.

OF the many fine songs which Lady Nairne wrote during her long life, "Caller Herrin'" is, undoubtedly, the most popular on the concert platform, although "The Land o' the Leal" is undoubtedly her masterpiece. "Caller Herrin'" was probably written about the year 1820, and it is a remarkable fact that at this date there were at least three Scottish writers who preferred to write behind the veil of anonymity—the "Great Unknown," Sir Walter Scott; Lady Barnard, the writer of "Auld Robin Gray"; and Lady Nairne herself, who concealed, even from her husband, the fact that she wrote songs.

But while Lady Barnard (perhaps better known under her maiden name of Lady Anne Lindsay) only wrote one song, Lady Nairne wrote eighty-seven, and among them, in addition to the two already mentioned, are such world-known favourites as "Will Ye No Come Back Again?" "The Laird o' Cockpen," "The

The more likely assumption is that they both got the phrase from the fountain-head—the Edinburgh fishwives themselves, who at that time were notorious for the exorbitant price they asked, when, after long haggling, they usually concluded with the words: "Lord bless ye, men! It's no fish ye're buying, it's the 'lives o' honest men!" thinking thus to bring the customer to reason. This phrase, oft-repeated, both Scott and Lady Nairne must have heard many a time.

Her Great Secret.

The song was specially written for the benefit of Nathaniel Gow, of Edinburgh, composer and music-publisher, son of the more celebrated Neil Gow. The manuscript, written in a concealed hand, was conveyed to Gow by a young woman to whom Lady Nairne had confided her "great secret" and who kept it faithfully. The inspiration for the tune came to Gow as he heard the octave chimings of the Tron Church, mingling with the cries of the fishwives up from Newhaven with their silvery wares.

Carolina Oliphant, who in later life became Lady Nairne, was born in the "auld house" at Gask, in 1794. It was a house which clung to the old regime, and "The King over the water" was a standing toast at her ancestral home in her childhood, when the memory of Bonnie Prince Charlie and the '45 was as yesterday.

"Caller Herrin'!" will be sung at London Station on Tuesday, February 26th, during the "Women's Hour," by Miss Aileen Crawford.

CALLER HERRIN'

Wha'll buy my caller herrin' ?
They're bonnie fish and balconie
farin' !
Wha'll buy my caller herrin' ?
New drawn frae the Forth !

When ye were sleepin' on your pillows,
Dream'd ye aught o' our pair fellows,
Dorkin' as they fa'd the billows,
A' to fill the woven willows ?
Buy my caller herrin' !
New drawn frae the Forth.

Wha'll buy my caller herrin' ?
They're no brought here without brave
dairin' !
Buy my caller herrin' !
Haul'd through wind and rain,
Wha'll buy my caller herrin' ? etc.

Wha'll buy my caller herrin' ?
Oh, ye may ca' them vulgar farin' !
Whas and mibers mak's despairin' !
Ca' them lives o' men.
Wha'll buy my caller herrin' ? etc.

When the crew o' herrin' passin',
Ladies, clad in silks and laces,
Gather in their braw palaces,
Cast their heads and screw their faces,
Wha'll buy, etc.

Auld House," "The Rowan Tree," and "The Hundred Pipers"; yet, such was her extreme modesty, that, though her compositions were enshrined in the hearts of her countrymen, their authorship was concealed until after her death at the age of seventy-nine.

It has been the subject of considerable controversy as to whether Scott borrowed from Lady Nairne, or whether Lady Nairne borrowed from Scott. In Chapter XI. of "The Antiquary," Scott makes the fishwife say:

"Div ye think that my man and my sons are to gie to men in weather like yestreen . . . and get naething for their fish, and be miserd into the bargain? It's no fish ye're buying—it's men's lives."

As the novel was issued in 1816, it is almost certain that Scott made the first literary use of these famous words, about fish being "the lives o' men" by reason of the dangers and hazards undergone by the fishermen, and the toll the sea took of them; but it is also quite likely that Lady Nairne took the idea from the novel.

What's in the Air?

(Continued from the previous page.)

The spread of wireless telephony cannot be without great influence and effect in the most inaccessible parts of the British Isles. It should go far to making happy and contented those whose lot is cast in the remote and lonely places.

Not so long ago it may have been regarded as a wonderful toy; before that its marvellous utility was the jealous preserve of Governments and naval authorities. It is not so long since "Sparks" (as the wireless operators on board the liners are irreverently called) was a man of mystery to the passenger, charged to preserve a Sphinx-like silence on all matters that concerned the technique of wireless when approached by innocent inquirers. How different to-day when comparative infants can at least discuss the intricacies of reception!

There is an interesting aftermath of the New Year's address given by Dr. Archibald Fleming. He mentioned the distress in the Western Highlands. A Scottish lady resident in Norway heard of this for the first time when listening to the address relayed from Aberdeen, and she has now sent a cheque for £100. I understand that Dr. Fleming has received several other contributions as a result of his reference.

The time is at hand when no place in forest, or mountain, or moor shall be too isolated to be linked with the life that is throbbing in the metropolis, and herein, even as we already hear that wireless is helping to solve the domestic problem, it may help the greater one of rural depopulation.

The Life of a Station Director.

By E. Lynch Odhams, Director of the Newcastle Station.

THE life of a Station Director may be divided—as "all Gaul" was divided—into three parts, namely, (1) his official duties as Station Director, (2) his duties as an "Uncle," and (3) his position as a target!

With regard to the first, one may say that the Station Director's work is never finished, for whether he is attending to the considerable correspondence, receiving and sometimes placating callers, preparing programmes, searching for new and reliable talent outside, announcing, and, during the weekly audition, awakening to the brutal facts of life many who are enjoying love's young dream of broadcasting, his hands are pretty full.

Tracing Lost Relations.

Among the various callers must not be forgotten that numerous body who ask for special greetings or appeals. Whether the subject of the appeal be the needs of a local hospital or the tracing of brother Willie, who left his happy home in the year 1832 and was last heard of in Tierra del Fuego, and whose relatives are now seeking his will, these requests are constant and clamant, and must by no means be brushed aside.

When we come to the question of programmes, we are, indeed, on delicate ground; but this point has been so obvious recently that one need not labour it. The objections, perhaps, may be divided into three classes; first, there is the musicianly class which is impatient of anything but classical compositions; secondly, what we might call the average listener, who likes a little of all sorts; and thirdly, the large class who "cannot away with" the "high-brow" stuff. There is, of course, an extremely vocal,

if not numerous, band of listeners, who, having recently acquired a licence, are extremely jealous of their rights, and demand their fifteen shillings' worth. The conceding of these claims would test the reputation of Solomon.

One aspect of a Station Director's experience has lately been brought to the fore—that, namely, of the test transmissions to America. This, of course, was primarily an engineer's stunt; but it seemed a pity that the technicians should have all the fun, so one has had recently the inspiring experience on several occasions of turning out of the blankets, and, speaking partly in metaphor, bearing midst the snow and ice a banner with the strange device, "Hud. Columbia!"

When we turn from the official to the avuncular duties, we leave what is undoubtedly work for something but unlike play. Correspondents often express their wonder that the Uncles, who must be tired at that time in the evening, should manage to assume a certain amount of freshness and briskness during the Children's Hour.

"A Noise Like the Hairy Worm."

The fact is, of course, that the complete change of occupation, and the throwing off of the official bonds for a time do result in a very real revival of vitality and spirits. The gusto with which the old familiar songs are sung is by no means always assumed.

Of course, as Uncles, we are set some stiff tasks. One of these at present engaging our attention is the rehearsal and recital of "a noise like a hairy worm." This demand on the part of one of the small mees has caused more research than most, but there is little doubt that we shall succeed in solving the problem.

Readers' Humour.

Funny Stories Told by Listeners.

IN recent issues of *The Radio Times* readers were asked to send accounts of funny things they had seen and heard in connection with wireless. This week we print a further selection, for which payment will be made:—

A little boy, aged seven, asked his father the other day what they were going to hear next on the wireless.

"We shall hear a man play the organ," he was told.

"Is he going to play the official organ of the B.B.C., daddy?" asked the little fellow, looking up from the front page of *The Radio Times*.—G. K. FLOWER, Lismington-on-Tyne.

An old woman, on seeing a loud-speaker for the first time, asked what it was.

On being told that it was my brother's loud-speaker, she exclaimed: "I always thought his voice was loud enough!"—L. LAMBE, London, N.

A Bright Lad.

Some boys stood looking at an aerial of the ribbon type, which, being twisted, flashed and quivered in the sun each time the wind blew.

This puzzled the boys very much, until one bright lad was heard to exclaim: "I know what does it! It's the Morse dots and dashes hitting it!"—W. G. SKERLOCK, Farnham.

A friend of mine, living in a district where oscillating has been very prevalent, was complaining bitterly one evening of the "howling" that constantly interrupted the programme.

His little son, a devotee of the "Children's Hour," was listening intently, when suddenly he piped in with: "Daddy, why doesn't Uncle Craxius keep the poor doggy quiet?"—W. WATTS, Lough, W.

Not That Kind of Bath.

The other day, a friend was remarking that he could get wonderful reception from London on a one-valve set while listening in Bath.

Upon hearing this, a little girl who was staying with us, exclaimed:—

"Oh, but didn't you get the 'phones wet?"—R. AMOS, London, N.

I was listening with a friend recently, when, unfortunately, just as a male vocalist was singing, the cat's whisker slipped off the crystal.

"Gracious!" cried my friend, "that shows what a powerful voice he must have when the very needle springs off when he takes high notes!"—(Miss) C. DUNCAN, Glasgow.

Windy Music.

It was a very windy day, and the aerial was swaying to and fro. Looking up at it, my little girl said: "Won't the wind make the dance music go quick?"—M. POUNTNEY, Harrow.

One evening, a friend called to see us, and asked to be allowed to listen. We decided to run wires from the set, which is at the back of the house, into the front room. We were just doing this when we found that our supply of wire had given out.

When we told her this, she said: "Never mind! Can't you use string instead?"—G. LITTLE, Bowes Park, N.

I recently assisted a friend to fix up a set and everything proceeded calmly until he commenced to connect the earth lead to the water pipe, when his wife, who had been watching, exclaimed excitedly: "No you don't! I'm not having any of that wireless stuff running into our water!"—G. A. WILKS, Acton, W.

Official News and Views.

Gossip About the B.B.C.

REGULAR American transmissions to British listeners is no longer a vague and indefinite hope. On Saturday next, the 23rd inst., an attempt will be made to re-transmit a special programme from New York to London. Captain West hopes to pick up America at a place not far from London, relay his reception to London, where it will then be relayed to every Station of the B.B.C. If atmospheric conditions are favourable, and this attempt is successful, even crystal set holders will again be able to hear an American broadcast programme. This will take place between 10.30 p.m. and midnight. The results will largely determine the development of international broadcasting in the immediate future, for, if successful, it is hoped to relay a regular fortnightly transmission from New York.

Arrangements are being made to broadcast a special British programme to American listeners in the early days of March.

The Prime Minister to Broadcast.

Mr. Ramsay MacDonald is to broadcast. On Friday, March 14th, the Annual St. David's Day Banquet of the Cardiff Cymadorion will be held in the City Hall. The principal guests will include the Prime Minister, the Postmaster General, and other distinguished people. The Lord Mayor will propose the health of the Prime Minister, and Mr. Ramsay MacDonald's reply will be simultaneously broadcast.

An interesting innovation in the London programme is a series of Hours with Living British Composers, commencing on Thursday next the 28th inst. Representative selections from the works of Mr. J. B. McEwen will be given by the celebrated Spencer Dyke String Quartette, and Miss Edla Dederich, the pianist. It is interesting to note that Mr. McEwen was recently appointed to succeed Sir A. C. MacKenzie as principal of the Royal Academy of Music, and it is hoped that he will on this evening superintend the presentation of his works, and possibly say something about them.

It is often assumed that the works of British Composers can rarely compare with those of Continental schools. This series may result in an increased number of people discovering that modern British music will, at least, hold its own when compared with the modern works of any other country. The second concert of this series on the 13th March will deal with the works of Mr. John Ireland, who will himself on this occasion play some of them on the piano.

Poet and Elocutionist.

Another item of news that will please listeners is that Mr. John Drinkwater has consented to read a selection of his poems from the London Station on the 6th March. Only those who have heard Mr. Drinkwater read poetry can realise fully the pleasure that this reading will give. This, too, is the first of a series of readings to be given fortnightly by British Poets.

Lovers of the "Old Vic" will be pleased to learn that on the 8th March Acts II. and III. of *Carmen* will be broadcast from the "Old Vic" at 8.25 p.m.

The King and Prince to Broadcast.

A suggestion has been made and is now being considered, that at the opening of the British Empire Exhibition the King's speech should be

broadcast at least to this country, and, if possible, to the Empire.

At the time of going to press we cannot say more than announce our hopes that shortly listeners will have an opportunity of hearing H.R.H. the Prince of Wales broadcast some interesting facts in connection with the forthcoming Empire Exhibition to be opened during the summer.

Broadcasting Church Services.

The success of the recent broadcast of the full Church Service from St. Martin-in-the-Fields, London, resulted in the consideration of a suggestion that these transmissions should be a regular part of our Programme. Through the courtesy and co-operation of the vicar, the Rev. H. R. L. Sheppard, it is hoped, from the second Sunday in April next, that this can be done. The proposal, which it is hoped will be agreed to, is that undenominational services, beginning at 8.15 p.m., shall be broadcast. This will mean that, in addition to sermons by Ministers of the Church of England, services by Nonconformist Ministers will also be given.

It is hoped that these transmissions from London will take place during the second Sunday of each month.

Provincial Stations are also attempting to arrange the broadcasting of full Church services, and at an early date it is hoped to announce that two stations per week will broadcast a full Sunday service.

New Scottish Controller.

The appointment of Mr. D. Millar Craig to the Staff of the B.B.C. brings another interesting personality in intimate touch with its work. Mr. Craig is now the Scottish Controller of the Company, and his duties will be to co-ordinate the work of the Glasgow and Aberdeen Stations and the new relay station which will shortly be erected in Edinburgh. He is well-known in Edinburgh and has a wide knowledge of musical and educational affairs, and is the brother of the Legal Secretary to the Lord Advocate.

The son of Mr. J. Millar Craig, who was for some twenty years conductor of the Glasgow Select Choir, he was educated at Edinburgh University and was for three and a half years in the Leipzig Conservatoire of Music, the diploma of which institution he has held for some time. He has been writing the analytical notes for the Scottish Orchestral Concerts in Glasgow and Edinburgh. During the war he was a captain in the 5th Royal Scots and was gassed and wounded. One of his most interesting duties at the Front was when he undertook the work of Officer-Commanding in charge of the Literature Propaganda by paper balloons. This had a marked effect on the enemy's morale in the latter stages of the war.

Test Your Set.

Experimenters sometimes complain of the difficulty of cutting out 2LO. We wonder whether it is generally realised that every Wednesday evening one station carries on for half an hour after the general close-down? Each station takes this extension in turn, so that those who wish to test their sets should notice the close-down hour of each station every Wednesday. This information can be obtained by glancing at our programme pages.

PEOPLE IN THE PROGRAMMES—GOSSIP ABOUT ARTISTES & OTHERS

A Confusion of Names.



Miss Constance Gaul.

A FAVOURITE artist at Aberdeen is Miss Constance Gaul, contralto. Miss Gaul told me an amusing wireless story the other day. A farmer in the north of Scotland bought a valve set which was the marvel of the surrounding district. The yokels could not understand how a box lighted up with two lamps could enable them to hear speech and music.

One evening the farmer invited a small crowd to listen, and switched on to Paris to receive a concert programme. His unsophisticated guests were amazed, and went home literally flabbergasted.

The next day, one of them was asked by a friend what he thought of the performance.

"My! It was wonderful!" he replied. "I have been hearing the songs and music from *Paradise*!"

Audience of a Million.

LIEUTENANT ARTHUR E. SPRY, who talks on sea subjects from the Birmingham Station, is the Organizing Secretary for the Midlands of the British and Foreign Seafarers' Society, the organisation which does so much for British seafarers all the world over. He is well known as a lecturer on naval subjects, and it is estimated that more than a million people have attended his lecture on "The Battle of Jutland."

Being invalided to shore service in 1917, Lieutenant Spry was selected by the Admiralty to take charge of a special naval recruiting mission to Ireland, and in a few months was successful in securing thousands of Irish volunteers for the Senior Service.

Among the men accepted were some whose knowledge of ships was somewhat limited, and Lieutenant Spry relates the story of one recruit who, on being sent to join a trawler, went up to the skipper and said: "If you please, sir, would your mind telling me which end of the ship do I sleep in—the thick end or the thin end?"

He Was Going to Pay.



Mr. Lee Dixon.

THE well-known Newcastle elocutionist, Mr. Lee Dixon, is very fond of telling theatrical stories, and one of his best is the following. A certain performance of *Hamlet* was so poor that it called forth frequent unpleasant interruptions from the audience. It was noticed, however, that one man's behaviour was most exemplary: so much so, in fact, that his neighbour in the stalls asked him if he did not think that the play was being utterly ruined by the terrible acting.

"Yes," he replied, decisively.

"Then why on earth don't you show your disapproval?"

"Well," returned the other, "the fact of the matter is, I came in here with a free pass and I don't feel justified in interrupting the proceedings; but if it gets much worse, I'll go outside and pay!"

Kicked His Beard Off.

MR. JOHN MATTAGART, who sings at Glasgow, relates an embarrassing experience that once befell him on the stage.

"I was appearing as Captain Tekeli in *Past Jones*," he says. "The captain arrives from a boat and comes on to the stage as from a pier or quay, and we rehearsed this by coming up from under the stage through an opening. Two sailors accompanied me, who went up the ladder and stood at attention till I arrived. It was not considered very satisfactory, as it could not be worked quickly enough to fit in with the music, so, instead of this entry, it was arranged that we should crawl along the stage to the centre (out of sight of the audience, of course) and then get up and step on to the quay."

"One night, as we were crawling along, one of the sailors, unfortunately, got his foot against my face and dislodged my small imperial beard, which I adjusted as hastily as I could under very bent-up circumstances. As bad luck would have it, I had fixed it back all awry, and, of course, when I appeared the audience enjoyed the joke better than I did, as I could not imagine what they were laughing at until after I had made my exit."

Going, Going, Gone!



Mr. Philip Wilson.

A POPULAR feature of the London programmes is the talks on old English music by Mr. Philip Wilson. He has specialised in this kind of music for years, and, with Mr. Peter Warlock, has edited a number of old English airs and compositions. Mr. Wilson has travelled a good deal, and he relates an amusing, though embarrassing, experience that he once had in Ceylon.

"I was in Colombo," he says, "on my way home from Australia, with my wife and some friends. One day, we hired rickshaws to go to the Galle Face for lunch. I admit I never pretended to be a fairy, and before we had travelled very far my wife said to me: 'You are going!' A little further on she said again: 'You are going!' 'Yes, I know I am,' I answered. 'We are all going to the Galle Face for lunch.'"

"The words were hardly out of my mouth when I found myself deposited in the road—the rotten rickshaw having given way. I was immediately surrounded by a crowd of coolies, amongst whom was the owner of the broken rickshaw, who demanded payment for the damage done; but getting hold of a passing policeman, I left him to settle the dispute, and went on my way to luncheon."

Deceived by Wigs.

MME. LILLIAN COBURN, of Newcastle Station, tells me that she was once appearing at a music-hall in Scotland dressed in old English costume with a panniered dress and a white wig appropriate to the period.

"I and a partner, similarly attired," she says, "had finished the duet and were bowing our acknowledgments from the stage when an avowed remark from a woman in the audience rose above the clamour: 'My! but aren't they clever, and both old women, too!'"

"She evidently thought that our white wigs were natural hair!"

A Bright Youth.



Mr. R. K. Shepherd.

MR. R. KLINTON SHEPHERD, whose bass-baritone voice is much appreciated by Manchester listeners, tells me an amusing school story. A mistress was trying to impress upon her little pupils the importance of doing right, and, hoping to bring out the answer, "Bad habits," she inquired: "What do we find so easy to get into and so hard to get out of?"

There was silence for a moment, and then one bright youth put up his hand.

"I know, teacher," he answered; "bad!"

Insult to Injury.

AN entertainer of note at London Station is Mr. Jack Richards. During his public career he has had many amusing experiences, and he relates that on one occasion at least he came very near to "drying up" while on the stage.

"I was appearing with a concert party at Bath," he tells me, "and we had a *matinée* which nobody wanted. The public didn't want it, and I'm sure that we didn't. However, we had to go through with it. It was a very hot afternoon and about eighteen people turned up and—slept through it."

"Under these conditions, the programme was got through very quickly, and when it came to my turn, I had to 'pad' to make up the time. There I stood, patting away, and telling every joke I could think of without obtaining even a smile."

"After about fifteen minutes of this, an old woman with an ear trumpet, in the front row, turned to a nurse at her side and said, in a loud voice: 'This must be one of the comedians!'"

"Our pianist," adds Mr. Richards, "gave me a sustained chord on the piano for my exit!"

Her Share.



Miss Ethel Goode.

MISS ETHEL GOODE, who sings at Bournemouth, once had a pretty compliment paid to her when appearing at the Nunsal, at Lacaze. At the end of the concert a woman member of the audience approached her and presented her with a silver tankard, saying that she had enjoyed Miss Goode's singing so much that she felt she must give her a little present.

Miss Goode tells a good story about a little boy whose mother remonstrated with him for being greedy.

"Why didn't you share your peach with your sister?" she asked him.

"I gave her the stone," replied the boy, "and if she plants it, she can have the whole tree."

Capt. Ian Fraser, Chairman of St. Dunstan's, acknowledges with thanks eleven anonymous donations from various parts of the country, sent in response to his recent Appeal from 2140. Listeners will be glad to know that many hundreds of donations and collections have already been received.

Reynard at Home. The Fox and its Habits.

A Talk from London, by E. Kay Robinson.

A LITTLE boy and his mother were going home together, when he said suddenly: "Mummy, I saw a rabbit run across the drive."

"Nonsense, dear," she said. "It must have been imagination."

"But, mummy," he went on, "here 'maginations' white tails!"

I tell you this story in connection with the fox because, as a matter of fact, the imagination of the fox does play a great part in the use of the rabbit's white tail-piece. It is no use against a man with a gun; because he, looking down at a bolting rabbit from his height of five or six feet, can see all the time that it is a greyish-brown animal with a white tail; but if a man's eyes were as near to the ground as a fox's are, and a rabbit were suddenly to get up and bolt in front of him, he would only see the patch of white and would dash in pursuit of that, as the fox does, imagining that the bolting creature was white. Then, just as he was on the point of overtaking it, the rabbit would play its special trick—a sharp right-angled turn while going at full speed.

The Rabbit's Vanishing Trick.

This is where the life-saving value of a rabbit's long hind legs comes in. It just kicks itself round, as it were, and in an instant the white has vanished, and the fox wastes a second or two looking for it before he catches sight of the brown rabbit bolting in a new direction. That fraction of time that the fox wastes is all that the bunny needs, as a rule, to get safely on the way to its burrow.

Sometimes you may see an excited young fox in a rabbit warren chasing one rabbit after another and always being sold by this vanishing trick at the critical moment. It is one of Nature's commonest and most successful devices thus to protect by a sudden change of colour many kinds of birds, insects, and fishes, as well as such animals as rabbits, deer, and antelopes; and I have only explained it now because natural history books never tell us why the rabbit has a white tail-piece.

Nature's Safeguards.

Neither do they tell us why the fox himself has a small white tip to his tail, nor why the backs of his ears are black. What is the advantage? What does the fox gain by them?

Other beasts of prey have conspicuous tips to their tails and conspicuous colouring on the backs of their ears. The grey wild cat and the ruddy stoat both have jet-black tips to their tails; and the back of the leopard's or tiger's ear has a large white spot on it, and the lion's has a wide stripe of black, and so on. So these markings on ear and tail are evidently useful to beasts of prey in general; and if you watch your own tame cat when she is stalking sparrows, you can see at once what the use is.

A Lesson from the Cat.

She is very clever at taking cover in the shortest herbage; and, as she creeps towards the sparrow, very often her two pricked-up ears are all that you or the sparrow can see of her. So, when the leopard stalks wild parrots, or the fox stalks pheasants, the tips of their pricked-up ears are often all that can be seen, and, because these are quite differently coloured from the rest of the animals, they do not excite suspicion. Of course, our tame cats may be any sort of colour ears and all; but they have not to hunt for a living. If they had, Nature would soon see to it that their ears were properly camouflaged.

And the easiest way to discover why the fox has a conspicuous tip to his tail is to watch

the tame cat again. Everyone must have noticed how, when a cat has got within springing distance of a bird and just before she springs, the tip of her tail curls to one side and gives a curious little quiver. That is the critical moment—because if the bird should look up and catch sight of the cat, it would fly just in time; but if only the quivering tip of the tail catches the bird's eye instead, it looks at that for a second to see what it is, and that second gives the cat time to spring.

Black Against White.

A fox stalks birds in exactly the same way; so we see that it is to catch its victim's eye at the critical moment that Nature has given the fox a white tip to its tail. And it is very interesting in this connection that the arctic fox, which is all white in winter for concealment against a background of snow, should often have a conspicuous black tip to its tail; for, of course, the black tip on a white animal serves exactly the same purpose as the white tip on a red one.

Now, the natural history books do not even tell us that the reason why foxes are reddish-coloured is because they spend their hunting lives on the ruddy carpet of dead leaves in the woodland, where they are almost invisible when they crouch.

The uniform ruddy colouring of our woodland animals does not prevent them from being very beautiful. I doubt whether you will find anywhere in the world a prettier sight than you may have the luck to see in an English wood, should you chance to come quietly upon a family of furry-tailed fox cubs playing with their mother in summer.

Shifting Eyes.

When the family is thus together, you easily notice one marked peculiarity of foxes, that they are perpetually shifting their eyes so that no two of them ever seem looking in the same direction. This, no doubt, immensely increases their chances of success in their outlaw life, because it guarantees their safety even when, as cubs, they are playing together in nursery days. Perhaps it partly explains, too, how so mischievous a beast of prey as the fox is able to hold its own and multiply, in spite of man.

Its living is made easier, of course, by its omnivorous tastes. It will eat anything that has life and that it is able to kill—from worms and beetles to small birds and game, rabbits and poultry, even to cats or the lambs that are the special prey of the so-called "greyhound foxes" of the north.

Enemies at Play.

Yet there is a soft side even to the fox's character. I was seated one day on the summit of a hill in the Cotswolds overlooking a sloping green landscape divided by stone walls into squares where sheep and lambs were kept. There is always a hole left in one of the walls for the shepherd to send his dog through; and in one field, where wanted lambs were by themselves, I saw all the lambs standing in a semicircle before this hole.

Presently, they all suddenly retreated backwards, and I saw that a fox had come through. Like a playful poppy, with his tail in a curve, he scampered all round the semicircle of lambs several times and then bolted back to the hole; whereupon, all the lambs ran forward as if they were driving him out. He repeated the performance over and over again; and I am sure that both he and the lambs enjoyed the game immensely.

Can you complete this Limerick?

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at Lee,
Who regarded the wireless
with glee.
Said he with a grin,
"Now my wife listens-in,*

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on the spree."**

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WIRELESS PROGRAMME—SUNDAY (Feb. 24th.)

The letters "S.B." printed in italics in these Programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON.

3.0.5.0.—THE BAND OF H.M. GRENADIER GUARDS.
S.B. to all Stations.

(By Permission of Col. R. N. Sergeant, Brevet, C.M.G., D.S.O.)

Director of Music:

LIEUT. G. MILLER, L.R.A.M.

Grenadier March, "Le Prophète" *Alfred*
Fantasia, "Trifolgar" *G. Miller*
MARGUERITE DAVIS (Soprano).

"Daffodils" *Cyril Scott*
"The Unforeseen" *(4)*
"Don't Come in Sir, Please!"

SIDNEY HARRISON (Solo Piano).

"The Sea" *Palmgren*
"Jack o' Lantern" *Solberg Harrison*
"Si mieuun yétois" *Henck*

EDITH LAKE (Solo Cello).

Scouts *De Faith*
Mithras, Allomanda, Arietta, Mithras.

The Band.

Overture, "The Bohemian Girl" *Holte*
Rhapsodie (By Request) *Opusbach*

Selection of Sir H. Bishop's Songs.
Marguerite Davis.

"Spring is at the Door" *Roger Quilter (4)*
"Over the Land in April" *Roger Quilter (4)*
"Rushes from the Clearings" *Ernest Walker (4)*

Sidney Harrison.

Rhapsodie Hongroise, No. 12 *Liszt*
Edith Lake.

"The Goodbye Air" (By Request) *art. Terfen*
"Cradle Song" *W. Abbott*

The Band.

Selection of Students' Songs.
Selection, "The Merry Widow" *Lester*

Announcer: R. E. Palmer.

5.0.5.0.—CHILDREN'S CORNER, arranged by A. R. Burrows. S.B. to all Stations.

SUNDAY EVENING.

7.30.—TIME SIGNAL FROM BIG BEN.

Hymn, "Hail to the Lord's Anointed" (A. and M. 219).

THE REV. F. R. BARRY, M.A., of King's College: Address.

Hymn, "Love Divine" (A. and M. 520).

Antiphon, "The Radiant Morn" *Woodward*

"2.0" LIGHT ORCHESTRA.

Miniature Suite *Opus (1)*

2. Children's Dance; 2. Intermezzo; 3. Valse.

JOHN COLLETT (Tenor).

"Where'er You Walk" *Handel (11)*

"Come Into the Garden, Maud" *Bolfe (1)*

"2.0" Light Orchestra.

Song, "Still as the Night" *Bolton*

(Solo Cornet: Charles Leggett.)

Movement from the Concerto for two Violins and Orchestra *Bach*

(1st Violin, S. Kocale K-Hay; 2nd Violin, E. Rutledge.)

Quartette.

"Weep, O Mine Eyes" *Bennet*

"In England, Merrie England" *German*

"2.0" Light Orchestra.

"Lo! Hear the Gentle Lark" *Hubert*

(Solo Flute, F. Almgill; Solo Clarinet, E. Thurston.)

John Collett.

"An Evening Song" *Alamant*

"I'll Sing Three Songs of Arab" *Chap*

10.0.—TIME SIGNAL FROM GREENWICH, AND GENERAL NEWS BULLETIN. S.B. to all Stations except Cardiff.

Local News and Weather Forecast.

10.15. "2.0" Light Orchestra.

Fantasia, "Le Traviata" *Ford*

Exotic Dance *Moskito*

Announcer: A. R. Burrows.

BIRMINGHAM.

3.0.5.0.—CONCERT. S.B. from London.

5.0.5.0.—CHILDREN'S CORNER. S.B. from London.

6.30. STATION REPERTORY CHORUS.

Hymn, "Saviour, Blessed Saviour" (A. and M. 305).

THE REV. TISSINGTON TATLOW, of the Students' Christian Mission: Religious Address.

Schubert Programme (1797-1828).

Station Repertory Chorus.

Anthem, "The Lord is My Shepherd" (2)

EMILY BROUGHTON (Soprano).

"Ave Maria" (1)

HAROLD CASEY (Baritone).

"The Wanderer" (1)

9.10. STATION ORCHESTRA.

Under the Direction of Joseph Lewis.

Overture, "Rosamunde."

Symphony, "The Unfinished."

Ballet Music, from "Rosamunde."

March, "Militaire."

10.0.—NEWS. S.B. from London.

Local News and Weather Forecast.

10.15.—Close down.

Announcer: Percy Edgar.

BOURNEMOUTH.

3.0.5.0.—CONCERT. S.B. from London.

5.0.5.0.—CHILDREN'S CORNER. S.B. from London.

8.30. REGINALD S. MOCAT (Solo Violin).

Andante from Violin Concerto *Mendelssohn*

8.40. THE "68M" CHORUS.

Hymn, "O God, Our Help in Ages Past" (A. and M. 165).

8.45.—THE RIGHT REV. THE LORD BISHOP OF WINCHESTER, M.A., D.D.: Religious Address. S.B. to other Stations.

9.0. "ELIJAH" (Mendelssohn).

Part II.

KATHLEEN DANCE (Contralto). The Angel MARY JEFFERIES (Soprano) An Angel

HAROLD STROUD (Tenor) Gladiah

ARTHUR J. ENGLAND (Baritone) Elijah

THE BOURNEMOUTH WIRELESS ORCHESTRA.

THE "68M" CHORUS.

Under the Direction of CAPT. W. A. FEATHERSTONE.

Introduction, "Elijah."

Overture, "Elijah."

Chorus, "Be Not Afraid."

Elijah: Recit., "The Lord Hath Exalted Thee."

Obadiah: Recit., "Man of God."

Elijah: Air, "It is Enough."

Angels: Trio, "Lift Thine Eyes."

Chorus, "He is Watching Over Israel."

The Angel: Recit., "Arise, Elijah."

The Angel: Air, "O Rest in the Lord."

Chorus, "He That Shall Endure to the End."

The Angel and Elijah: Recit., "Night Full of Round Me."

Chorus, "Behold! God the Lord."

Recit. and Chorus, "Holy, Holy, Holy."

Elijah: Recit., "For the Mountains Shall Depart."

Obadiah: Air, "Thou Shalt the Righteous Shine Forth."

Quartette, "O Come Everyone that Thirsteth."

Chorus, "And Then Shall Your Light."

CHAPPELL WEBER BROADWOOD STEINWAY

pianos are in use at the various stations of the B.B.C.

10.0.—NEWS. S.B. from London.

Local News and Weather Forecast.

10.15.—Close down.

Announcer: Bertram Fryer.

CARDIFF.

3.0.5.0.—CONCERT. S.B. from London.

5.0.5.0.—CHILDREN'S CORNER. S.B. from London.

11.0. "SCOUTS' OWN," by the Cardiff County Boy Scouts' Association, Singers and Players Branch.

Morning Litany.

The Scouts' Hymn.

The Laws of the Scout.

The Scouts' Song.

THE REV. J. HENRY THOMAS, Troop Captain to the 23rd Cardiff Religious Address.

Hymn, "Be Prepared."

The Scout Promise.

Evening Litany and Scouts' Vespers.

Symphony Concert.

8.30. BEETHOVEN NIGHT VIII.

STATION SYMPHONY ORCHESTRA.

Conductor: Oliver Bagwood.

I. Turkish March.

II. Allegretto in E Flat ("Congratulations Minuet").

III. "Mr. Everyman" on the 5th Symphony.

IV. Symphony No. 5 in C Minor—(a) Allegro con brio; (b) Andante con moto; (c) Allegro; (d) Allegro.

The National Anthem.

NEWS.

10.20.—Close down.

Announcer: A. Corbett Smith.

MANCHESTER.

3.0.5.0.—CONCERT. S.B. from London.

5.0.5.0.—CHILDREN'S CORNER. S.B. from London.

8.10.—SIDNEY G. HONEY: Talk to Young People.

8.30.—Hymn, "Rock of Ages" (A. and M. 184).

8.35.—THE REV. J. A. REARDON, of St. Patrick's Church: Religious Address.

8.50.—Hymn, "Hark, My Soul" (A. and M. 250).

8.55. GEORGE W. GAYTHORPE (Solo Piano).

Prelude and Fugue in E Minor *Bach*

(No. 12, Book 2 of the 48.)

MADAME JENNIE EILY (Contralto).

"A Woman's Last Word" *Berthold*

ALFRED B. BEHAN (Solo Violin).

"Idylle" *Emo*

"Andantino" *Armora*

Madame Jennie Eily.

"Evening Boat Song" *Schubert*

George W. Gaythorpe.

Valse in D Flat, Op. 69, No. 1 *Chopin*

Madame Jennie Eily.

"Chant My Lay" *Gipsy Songs Dearah*

"Songs My Mother Taught Me" *Dearah*

Alfred B. Behan and George W. Gaythorpe.

Concerto in A Major, 1st Movement *Mozart*

(Cadenza by Joachim.)

Madame Jennie Eily.

"Home" *H. Walford Davies*

George W. Gaythorpe.

"Moonlight Sonata" *Beethoven*

Madame Jennie Eily.

"Father of Heaven" ("Judas") *Handel*

10.0.—NEWS. S.B. from London.

Local News and Weather Forecast.

10.10. Alfred B. Behan.

"Cavatina" *Bell*

"Andante" *Goldmark*

George W. Gaythorpe.

Study in A Minor *Roger Quilter*

Madame Jennie Eily.

"The Arrow and the Song" *Bolfe*

Alfred B. Behan.

(Continued in col. 1, page 347).

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 347.

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VI

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WIRELESS PROGRAMME—MONDAY (Feb. 25th.)

The letters "S.B." printed in italics in these Programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON.

3.30-4.30.—TIME SIGNAL FROM GREENWICH. Concert: The Wireless Trio and Kathleen Odell (Baritone).
5.0.—WOMEN'S HOUR: "Learn to Look, and Look to Learn," by Yvonne Cloud. The Wireless Trio.
5.30.—CHILDREN'S STORIES: "Solo and the Chrysalis," by E. W. Lewis. "Treasure Island," by Robert Louis Stevenson, Chap. 2, Pt. 1.
6.15.—Boys' Brigade News.
6.25-7.0.—Interval.
7.0.—TIME SIGNAL FROM BIG BEN, AND 1ST GENERAL NEWS BULLETIN. S.B. to all Stations.
JOHN STRACHEY (the B.B.C. Literary Critic): "Weekly Book Talk." S.B. to all Stations.
Local News and Weather Forecast.

Operatic Evening.

S.B. to all Stations.

"THE TALES OF HOFFMANN"

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by

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Hoffmann—A Post	JOHN PERRY
Coppelius	JOHN PERRY
Fratellinaccio	JOHN PERRY
Niklaus, Hoffmann's Friend	JOHN PERRY
CONSTANCE WILLIS	
Collette, A Voice	MAY BLATH
Olympia (Ladies whom Antonio the Post loved)	GERTRUDE JOHNSON
Spalanxani	JOSEPH FARRINGTON
Coppelius	JOSEPH FARRINGTON
Fratellinaccio	JOSEPH FARRINGTON
Miracle	JOSEPH FARRINGTON
KINGSLEY LARK	

THE AUGMENTED WIRELESS ORCHESTRA.

7.30.—Arts I. and II.
9.15.—SIR RICHARD T. GLAZEBROOK, K.C.B., D.Sc., etc., on "The Founders of Wireless."
9.30.—TIME SIGNAL FROM GREENWICH, AND 2ND GENERAL NEWS BULLETIN. S.B. to all Stations.
Local News and Weather Forecast.
9.45.—"The Tales of Hoffmann," Act III.
10.30 (Approx.)—Close down.
Announcer: R. F. Palmer.

BIRMINGHAM.

3.30-4.30.—Locally Picture House Orchestra. Director, Paul Rimmer. Sam Hoston (Tenor), Sylvia Taylor and Mary Fisher (Pianoforte Duo).
5.0.—WOMEN'S CORNER: Sidney Rodgers, "Horticultural Hints."
5.30.—Agricultural Weather Forecast.
KIDDIES' CORNER.
6.30.—Teen's Corner.
7.0.—NEWS, S.B. from London.
JOHN STRACHEY, S.B. from London. Local News and Weather Forecast.
7.30.—"Tales of Hoffmann," S.B. from London.
9.30.—NEWS, S.B. from London.
9.45.—Programme (Contd.), S.B. from London.
Announcer: H. Cecil Pearson.

BOURNEMOUTH.

3.45.—The "6BM" Trio, Reginald S. Monat (Solo Violin), Thomas E. Illingworth (Solo Cello).
4.45.—WOMEN'S HOUR.
5.15.—KIDDIES' HOUR.
6.0.—Boys' Brigade News.
6.15.—Scholars' Half-Hour: G. Guest, B.A., J.P., "The Bad Old Times."
7.0.—NEWS, S.B. from London.
JOHN STRACHEY, S.B. from London. Local News and Weather Forecast.
7.30.—"Tales of Hoffmann," S.B. from London.
9.30.—NEWS, S.B. from London. Local News and Weather Forecast.
9.45.—Programme (Contd.), S.B. from London.
Announcer: W. R. Keene.

CARDIFF.

5.0.—"5WA's" "FIVE O'CLOCKS." "Mr. Everyman," Talks to Women, Vocal and Instrumental Artists, the Station Orchestra. Weather Forecast.
5.45.—THE HOUR OF THE "KIDDIE-WINKS."
7.0.—NEWS, S.B. from London.
JOHN STRACHEY, S.B. from London. Local News.
7.30.—"Tales of Hoffmann," S.B. from London.
9.30.—NEWS, S.B. from London. Local News and Weather Forecast.
9.45.—Programme (Contd.), S.B. from London.
Announcer: W. N. Settle.

MANCHESTER.

3.30-4.30.—Concert: The "2ZY" Trio.
5.0.—WOMEN'S HOUR.
5.20.—Farmers' Weather Forecast.
5.25.—CHILDREN'S HOUR.
6.35.—Boys' Brigade News.
6.40.—FRANCIS J. STAFFORD, M.A., M.Ed., French Talk.

7.0.—NEWS, S.B. from London.
JOHN STRACHEY, S.B. from London. Local News and Weather Forecast.
7.30.—"Tales of Hoffmann," S.B. from London.
9.30.—NEWS, S.B. from London. Local News and Weather Forecast.
9.45.—Programme (Contd.), S.B. from London.
10.30.—Close down.
Announcer: Sidney G. Hasey.

NEWCASTLE.

3.45.—Concert: The Clay Page Trio: Hetty Page (Solo Cello), Ethel Page (Solo Piano), Tom Clay (Solo Violin).
4.45.—WOMEN'S HOUR.
5.15.—CHILDREN'S HOUR.
6.0.—Scholars' Half-Hour: Mr. A. Hae, M.A., on "Sound."
6.30.—Boys' Brigade News.
6.45.—Farmers' Corner.
7.0.—NEWS, S.B. from London.
JOHN STRACHEY, S.B. from London. Local News and Weather Forecast.
7.30.—"Tales of Hoffmann," S.B. from London.
9.30.—NEWS, S.B. from London. Local News and Weather Forecast.
9.45.—Programme (Contd.), S.B. from London.
10.30.—Close down.
Announcer: R. C. Pratt.

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GLASGOW (5SC)	- - 420 "
MANCHESTER (2ZY)	- - 375 "
NEWCASTLE (5NO)	- - 400 "
SHEFFIELD (6SL)	- - 303 "

EVENTS OF THE WEEK.

SUNDAY, FEBRUARY 24th.

LONDON, 1.0.—Band at H.M. Grenadier Guards. S.B. to all Stations.
CARDIFF, 8.0.—Symphony Concert, Beethoven Night VII.
BOURNEMOUTH, 8.45.—The Rt. Rev. The Lord Bishop of Winchester, M.A., D.D., S.B. to Aberdeen and Glasgow.
GLASGOW, 9.15.—Recital of Old Scottish Psalm Tunes.
BOURNEMOUTH, 9.15.—"Elijah," Part II.

MONDAY, FEBRUARY 25th.

LONDON, 7.30.—"Tales of Hoffmann," S.B. to all Stations.

TUESDAY, FEBRUARY 26th.

CARDIFF, 7.35.—Shakespeare Night XI.
BOURNEMOUTH, 7.35.—Popular Night.

WEDNESDAY, FEBRUARY 27th.

BIRMINGHAM AND GLASGOW, 7.30.—Classical Programme.
BOURNEMOUTH, 8.15.—"Picture" Night.

THURSDAY, FEBRUARY 28th.

BIRMINGHAM, 7.25.—Popular Classical Programme.
MANCHESTER, 7.45.—An Evening of Plays.
LONDON, 8.45.—John B. McEwen Programme.

FRIDAY, FEBRUARY 29th.

BOURNEMOUTH, 8.0.—Concert Night.
CARDIFF, 8.15.—Choral Night.
GLASGOW, 8.15.—Play, "A Leap Year Comedy."
ABERDEEN, 8.25 and 10.—Plays, "Bonnie Dundee," and "Between the Soup and the Savours."

SATURDAY, MARCH 1st.

ABERDEEN, 7.30.—Students' Night.
GLASGOW, 7.35.—Popular Night.
CARDIFF, 7.35.—St. David's Day Programme. S.B. to London and Birmingham.
MANCHESTER, 7.45.—Popular Symphony Concert.
BOURNEMOUTH, 8.0.—Welsh Night.



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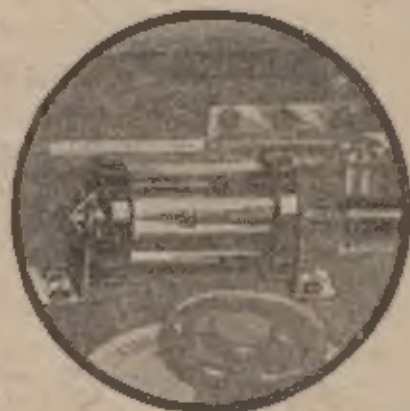
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(Feb. 27th.)

LONDON.

730.—Fourth Concert of the English Concert Society, relayed from the Royal Society of Artists' Gallery, New Street Birmingham

WILFRED M. H. S. C. (1911)

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 347.

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By Percy A. Scholes.

ON Thursday the London Station inaugurates a new and interesting series of brief programmes devoted to British Composers. In all the living composers of standing will be represented in this series, and in some cases they will be present in person to take part in the performance of their works.

The first programme is as follows:
2nd February, John R. Meale
13th March, John Ireland
27th March, Martin Shaw
6th April, Benjamin J. Dale

I will give a few brief particulars here of Ireland, Shaw, and Dale, and then pass on to a rather longer consideration of McEwen, and of such of his works as are to be heard on Thursday.

JOHN IRELAND

Born at Bowdon (Cheshire) in 1879. He has written a fine (and difficult) Piano Sonata, and many smaller pieces for piano—ad very delightful. He has also written orchestral works, such as *The Forgotten Isle*, and a *Rhapsody*, and a number of beautiful songs.

MARTIN SHAW

Born in London in 1876. Well known as an organist, as a composer for the theatre, and especially as a writer of attractive songs for a chorus that can appreciate something which is "popular," without being "cheap." There is talk of a new opera just commenced by Shaw.

BENJAMIN J. DALE

Born in London in 1885. His Piano Sonata in D minor made him very well known (good pianists and "pianoists" should know this work), it appeared in 1907.

J. B. McEWEN

There is no especial interest in this composer as he has just been appointed Principal of the Royal Academy of Music.

John Blackwood McEwen comes from the Scottish Border. He was born at Hawick in 1888. He passed from the local schools to Glasgow University, where he graduated M.A. at the age of twenty. Meanwhile, he was busy with music and had obtained a churchmaster's position in a Glasgow church.

Later he took a similar position at Larkhall, but, at last feeling the need of a wider horizon, he came to London in 1911.

At the period at which he began this free course of study he was already an active composer, having to his credit no less than three symphonies, as well as two String Quartets and a Mass. After two years at the Academy, he went back to Scotland, and took up various positions in Glasgow, but it was not long before the Royal Academy recalled him, and made him a Professor of Harmony and Composition.

Since then, McEwen has lived a busy life as teacher and composer.

A LITTLE SONATA.

One is a Sonata for Violin and Piano, No. 4. There are three "Movements," as follows—
I. *Quick and Graceful*.—It is worth while to try to follow a piece of music closely now and again, so I will give a pretty full description of this movement. It is made out of two chief parts: (a) the one with which the movement opens, a quiet tune for the Violin, which first comes stepping down and then climbs up again at double the speed, and (b) a similar tune, which can be easily recognized, for it enters in the Violin after a passage for Piano alone.

When these two themes have been there comes another passage of a similar kind, a sort of musical "quasi-stylized" in which the two themes are interwoven. It enters with the same note as the first.

After this has been treated for a while, the tunes (a) and (b) come back again with just a touch of change, and then end—very softly.

Look out for the beautiful part of these tunes. They all begin in the Violin, and then pass on to the Piano—usually given over to the Piano—sometimes to the Violin, sometimes to the Piano.

II. *Slow—Quick—Slow*.—This movement will be seen, falls into three sections. Section one is song-like and expressive. Section two has a forceful Violin part, with runs about and in the Piano part; Section three is practically the same as Section one, but shorter.

III. *Very Quick*.—This movement has a First Movement in three parts. The first part is made out of two chief parts: (a) the long tune with which movement opens—very bold and vigorous, and (b), a much quieter one, which creeps in, in the Violin, after the Piano has had the field to itself for a bit.

We get both these passages at once heard, and then they are repeated, with a slight change in the first part, and off he moves.

THE "BISCAY" QUARTET

Some readers may already know this movement through the medium of the gramophone. It was composed at Cap Ferret, in June 1907, during a period spent there in search of health. There are three Movements—

I. *Le Phare*.—"The Lighthouse." This is made out of two chief parts: (a) the bold and melodic one, with which the movement opens, and (b) the smoother and more tranquil, some moments later.

Try to hear the four instruments, not merely the First Violin, and note how they weave in with one another, taking turns to maintain the interest of the moment.

II. *Les Dunes*.—"The Sandhills." Here the impression of a wide-stretching, featureless landscape is wonderfully well conveyed. Note for instance, how the tune with which the movement opens hangs about one note, and how too, the great moans drone-bass in the Cello.

III. *Le Fiddler*.—"The Fiddler." This movement means to "celebrate" a fiddle, so "Buclem" means a rough and ready fiddler (probably generally a street fiddler), and "Buclem" is the fiddler's name.

The movement falls into three sections. Section one with the fiddler's hand at work. Section two, a quieter but rather whimsical section. Section three, a note-for-note repetition of Section one.

DANCES ARRANGED FOR STRING QUARTET

- (a) CHANSON (Old French)
by BASSE DANCE
Two settings of the same old tune—one in song style, and the other in dance style.
 - TWO JAPANESE DANCES
(a) *The Harvest of the New Gulf*,
(b) *Butterfly Dance*
 - TWO SCOTTISH DANCES
(a) *Strathspey*, "Tullochgorum"
(b) *Reel*, "Johnny Laid"
- All the music mentioned here is published by the Anglo-French Music Co., except the Dance, which has not yet appeared.

← Note the leather covering

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By Arthur R. Burrows, Director of Programmes.

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Mr. Godfrey is, despite his athletic appearance, a very sincere musician, and has the highest appreciation of artistic standards. His experiences as conductor have been varied, from the time when he, as a student, occasionally conducted the Academy Orchestra of the Royal Academy of Music, to the time when, after the war, he organized concerts in Belgium, and at Bonn and Cologne. Those experiences are now valuable to him in Manchester, where he is engaged in the problem of organizing programmes for every day in the year. The conclusion these give to a wide and varied program is a testimony the Director accepts with pleasure.

WATTS IN THE AERIAL.

By P. P. ECKERSLEY,
Chief Engineer of the B.B.C.

[illegible]

$\lambda = 0.5$

Now, on a written document, the above figure
 can be represented by a set of words like
 "the" "is" "a" "set" "of" "words" "like" "the" "one" "above".

Effect of Perches Actual Height

What are the desirable characteristics of a
It can be shown that the following conditions are
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The second condition is that the system must be able to
The third condition is that the system must be able to
The fourth condition is that the system must be able to
The fifth condition is that the system must be able to
The sixth condition is that the system must be able to
The seventh condition is that the system must be able to
The eighth condition is that the system must be able to
The ninth condition is that the system must be able to
The tenth condition is that the system must be able to

get at the least more effect, vs. w_{eff} in the horizontal part.

A Complex Problem

[illegible]

All that can be said is that we, and everyone is advised a "No" is a good sensible thing with a measure of common sense as well.

w e e - t h i g h a n d 60 f e e t l o n g . I a m t h e
 t h e f a b l e w e i g h t s f r o m t h e e f f e c t i v e p a r t
 g r e a t e r t h a n 40 f e e t a n d a l t h o u g h (b) I
 t h a t t h e f o u n d a t i o n i s r e a s o n a b l e . P o r c e l a i n
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 t h e e a r t h i n p r a c t i c e ; i t a n
 f o u n d t h a t t o e a r t h t o t h e w a t e r a n d g a s
 a n d a n d t h e s e . (c) A b o v e
 t h e u p p e r p a r t s o f t h e r o l w a t e r
 f o r a n d h e n m a d e o f l e a f y

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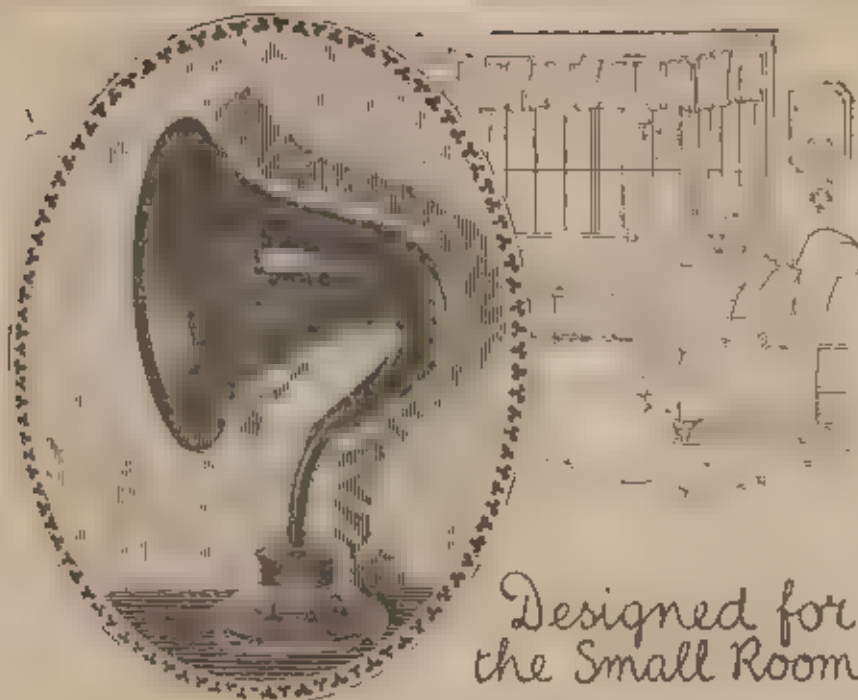
As a prophetic thought, it is a
in point of fact, it is
not wholly true, and it is
the

Beware your neighbor and animal, therefore, and remember that such weapons must be used as adequate factor of safety.

Lastly, remember the better and more efficient your aerial, the less the cost (first and the more of your equipment).



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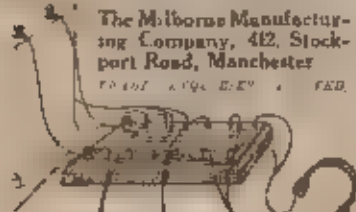
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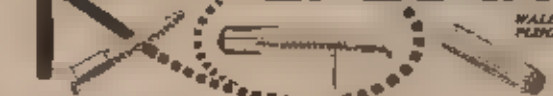
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SUNDAY'S PROGRAMME.

(Continued from page 327)

MANCHESTER.

9.30. The Little Shepherds
It's a Day of Bees
The Music Box
9.40. Close down

NEWCASTLE.

9.30. CONCERT
9.40. ERNEST HIND (Baritone)
Farewell, Thou Outland Ship

9.40. Hymn, O God, Our Help in Ag
A. and M. 16

9.45. THE REV. T. M. P. HINSON

9.50. Ernest Hinde
Hymn, The Day I

9.55. OLIVE TOM INSON S. T. T.
From B. Flat 1st Movement

9.55. OLIVE TOM INSON S. T. T.
Northern

9.55. OLIVE TOM INSON S. T. T.
W.

9.55. OLIVE TOM INSON S. T. T.
W. 10

9.55. OLIVE TOM INSON S. T. T.
Bogart (Hm)

9.55. OLIVE TOM INSON S. T. T.
E. of Charlie

9.55. OLIVE TOM INSON S. T. T.
From B. Flat 2nd M.

9.55. OLIVE TOM INSON S. T. T.
Sumner B. M.

9.55. OLIVE TOM INSON S. T. T.
9.4

9.55. OLIVE TOM INSON S. T. T.
9.0. NEWS S.B. from London

9.55. OLIVE TOM INSON S. T. T.
Local News and Weather

9.55. OLIVE TOM INSON S. T. T.
10.10. Concert Magic

9.55. OLIVE TOM INSON S. T. T.
20

TUESDAY'S PROGRAMME.

(Continued from page 331)

MANCHESTER.

9.10. Band
Fox trot "I Love Me"

9.10. Band
ad Robinson Crusoe Let the Lines

9.10. Band
"Carolina Mamma" (7) Waltz

9.10. Band
A. and M. 16

9.10. Band
L. and M. 16

9.10. Band
S. and M. 16

9.10. Band
S. and M. 16

9.10. Band
S. and M. 16

9.10. Band
S. and M. 16

9.10. Band
S. and M. 16

9.10. Band
S. and M. 16

9.10. Band
S. and M. 16

9.10. Band
S. and M. 16

9.10. Band
S. and M. 16

9.10. Band
S. and M. 16

9.10. Band
S. and M. 16

9.10. Band
S. and M. 16

NEWCASTLE.

9.4. M. and M. 16

9.4. M. and M. 16

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WEDNESDAY'S PROGRAMME.

(Continued from page 333)

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FRIDAY'S PROGRAMME.

(Continued from page 337)

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THURSDAY'S PROGRAMME.

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A number against a musical item indicates the name of its publisher. A key list of publishers will be found below.

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1. Bonney and Co.
2. Curwen, J. and Sons, Ltd.
3. Herman Dorewski Music Co.
4. J. and W. C. Ltd.
5. J. and W. C. Ltd.
6. Feldman, H. and Co.
7. Francis, Day and Hunter
8. Larway, J. H.
9. Lawrence Wright Music Co.
10. Cecil Lennox and Co.
11. No. 1 Music Ltd.
12. Phillips and Page.
13. Reynolds and Co.
14. No. 1 Music Ltd.
15. No. 1 Music Ltd.
16. Cavanagh Music Co.

THE CHILDREN'S CORNER.

CONDUCTED BY
UNCLE CARACTACUS

Stories of Wild Animals.

THE JUNGLES

There are some interesting stories about life in the jungle, and especially the monkeys that live there—don't you sometimes want to visit hot countries like these?

BUSH TALES, BY ELLA FITZGERALD

I am going to tell you about some of the animals in the South American jungle. Those of you who are old enough to know something of geography will be able to find an imaginary line from Southampton out to the West Indies, past Trinidad and down to the Guianas—Brazil, Guyana, and French Guiana.

Dutch Guiana is a bit like London. The only town, Paramaribo, has only recently given up its old and oil lamps and taken to gas. It is a very hot place. And it is a very hot place.

It would create a puzzle, though, if you could hear the few white people among thousands of negroes, Chinese, Hindu coolies, and so on. The English and Americans are mostly mining engineers, who go up country into the heart of the jungle in search of gold. The majority live in tents or in "camp" made with a rude scaffolding of saplings covered with the plaited leaves of the banana.

Houses on Stilts

A few of the ones live in one-story huts, which look as though they were standing on stilts. They are built up on big square posts so that you can walk about in the rain where the "downstairs" ought to be, and you have to climb up on outside stairs to get into the house. They are built like this for protection against snakes and wild animals. Insects find no way in, all the same.

Next to mosquitoes, the insects of which I stood most in awe were the flying cockroaches.

But I am sure you would all like to hear about something more amusing. Well, there are all sorts of monkeys. The one who believes in being hearty, but not mean, is the red monkey. He roars just like a lion and, indeed, he looks like something between a lion and a French poodle. But for all his quite harmless.

A Dangerous Monkey.

The only dangerous monkey out there is a big black fellow who makes a soft cooing noise rather like a dove. He is very powerful and will swing himself through the jungle at a great pace, just catching the branches as he goes by and heaving himself up by his muscular arms.

Once, when a surveyor was finding the boundaries of a mining concession, one of these monkeys dropped from a tree right on to the surveying instrument (which is called a theodolite), dived on it, and smashed the tripod and to bits. He evidently took it for a gun, and mistook it for the first with the attack.

But usually monkeys are merely mischievous. Their greatest delight is to pelt you with pieces of fruit and twigs as you pass under a tree.

But one of the funniest things I ever saw was on an occasion when a band of our boys went out to prevent robbery with violence. We

found a monkey in some rather low tree. This was followed by excited chattering and whispering. We kept very quiet and presently we saw that a party of nine or ten monkeys were in positions in two or three rows, much as a football team does on the field, except that in this case the goalkeeper was in front.

At first we couldn't make out what the game was. Then we saw that one monkey was standing up close to the trunk of the central



LISTENING AT BEDTIME.

tree with his thumb pressed close to the bark. He lifted his thumb just for a second and hastily replaced it. All the others were on the alert and instantly their hands shot out. Our ruse failed! The second missed! But the third caught—a bee!

Then we knew the secret. Bees had built in a hollow tree and the monkeys had artfully planned to steal the honey. Every time the bee came out to see what it was that had made his house so dark and, of course, the monkey scouts killed him. When no more came out, the monkeys would know that victory—and the spoils—were theirs.

The Bees' Victory.

Suddenly, one of our party stepped on a twig. Startled and curious, the chief monkey turned round to see what the noise meant. In his excitement he moved his thumb. Next moment the air was full of angry bees. You can't imagine an enemy so thoroughly routed. The monkeys swung rapidly from tree to

tree, shaking with terror, and the bees, in pursuit, avenged their fallen comrades.

Now probably most of you have seen a picture of a wild hog. He's a big, fierce pig with two tusk-like teeth in his lower jaw. The jungle pig is called a peccary. And peccaries generally travel in droves of a hundred or more. To shoot them you have to build a wooden (a platform arrangement screened with leaves, high up in a tree. Even then, if you make the mistake of shooting those at the head of the company instead of those at the tail, the remaining peccaries will rush at your tree, fix their strong teeth in the trunk, and sway away until they shake you out. (I've never been shaken, but I should like to tell you about it.)

Obstinate Orphans.

One day a Red Indian caretaker shot a mother peccary without notice.

She had two little baby children running about her. The poor little peccaries became terrified and rushed to and fro of the woods with frantic cries and crying piteously by turns. After a good deal of trouble we managed to catch them and took them back to the bungalow. At night we sat up trying to teach these two obstinate little orphans to drink milk out of a saucer. Their heads seemed heavier than their bodies, and every time we induced them to sniff the milk, they fell to head first and turned upside down with the result that no milk was in their mouths. But still the little pigs had none in their stomachs of anything.

At last we taught them to suck the corner of a milk bottle and finally they became quite clever and very proud of themselves when they found they could manage a piece of gas tubing stuck in a jar, just as you drink your lemonade through straws—and without making any splash on their bills. They became so tame that they were

Naughty Mary.

We named them "Jim" and "Mary." But Mary's was a very mischievous spirit. She always led

Jim into mischief and then put all the blame on him. The first rainy day they knew, she was so determined to find out what her feet made patterns on the front stairs that she raced through the house, urging Jim to follow her, and jibing at him when he lagged behind. Then she turned and chased him through all the rooms and over all the beds. When finally I managed to round them up and shut the door, she sat up and went through all her tricks.

At first we were afraid to put them under the house to sleep, in case they wandered into the bush, when the others would have killed them. (Did you know that if they get the chance, wild animals will kill one of their species that becomes tamed?) Therefore a small table was turned upside down on the balcony so that they slept in the well of it, while its legs did duty as a four-poster to support the mosquito net. But they got so hopelessly tangled up in the net that I left them to their devices—and the mosquitoes.

(Continued on the facing page.)

The Children's Corner.

(Continued from the facing page)

SABO AND THE RED INDIAN

By E W Lewis.

W



1994

"Are you an Indian?" David demanded in a fierce voice.

[illegible][illegible]

Another 'Soho' Story Next Week



LARGE & SMALL MODELS

*"There is music in all things
if man had but ears"*
Byron

Dyrol

CLARITONE

Loud Speakers and Headphones

[illegible]

$\frac{N}{N_0} = \frac{V}{V_0} = \frac{\rho}{\rho_0}$

CLARITONE

Loud Speakers and Headphones

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Look for this Sign
when selecting your
WIRELESS DEALER

*This instrument
protects your in-
terests when buying
batteries.*



POLAR BATTERY TESTER

The fact that a voltmeter shows full voltage is no proof of perfect action of the battery.

The only reliable test of soundness in a battery is to put an actual load on each cell.

The Polar Battery Tester device can accurately measure the pocket provides an accurate means of deciding before buying whether you are buying the battery you know to be in perfect condition.

As soon as the battery is inserted in the tester, the battery is put to a severe test, and the only method of passing the test is by actually using the Polar Battery Tester. You will then find the battery in perfect condition. This is the only method of testing a battery.

The Polar Battery Tester is also important in the case of a new battery, as it will tell you if it is a good one or not.

Price 3/- each.
Spare Bulb, 6d

BETWEEN pretty platitudes and sound Guarantees, there is such a great difference that it is very necessary for the buyer of wireless—especially the beginner—to recognize one from the other. Admittedly difficult—for there are more platitudes than there are guarantees.



Type R.A. 33-34-35 seven valve

Polarphone

This seven-valve Polarphone Receiver illustrated is one of the many instruments fully guaranteed by the Radio Communication Co., Ltd.

The claim is that this set will give all that there is to get from Wireless Reception, and that no other instrument, whatever its name or price, can be more than "just as good."

Its great sensitiveness gives perfect rendering on the loud-speaker and provides an ever ready entertainment second to none.

Direct-reading wave-scales make tuning a matter of utmost simplicity, and the absence of visible complicated wiring adds to the neat appearance of this handsome cabinet

In Sloping Case - - - £48:0:0
Plus B.B.C. Charge - - - £2:0:0

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—but that 1 was an
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Mm.
Please forward me two
pairs of your famous Ericsson
4,000 ohm phones. I
have personally tested your
make of phone against seven
other famous makes and find
that Ericsson is the words
everytime. I have recommended
them to several of my wireless
friends who, after trying them
are loud in praise of the quality
of speech and music. So
men on. My best regards
to your make of phone.

PERFORMANCE is the supreme test of
telephones and the performance of Ericsson
(British) Telephones stamps them as head and
shoulders over any 'phone on the market to-day.
The accompanying letter testifies to this.

Superbly made, guaranteed to give you the best
excellent sound, and the most reliable and
durable of extra sets. 10. 10. 10. 10. 10. 10. 10. 10.

	Prices
120 ohms	24/6
2,000 "	25/6
4,000 "	26/6

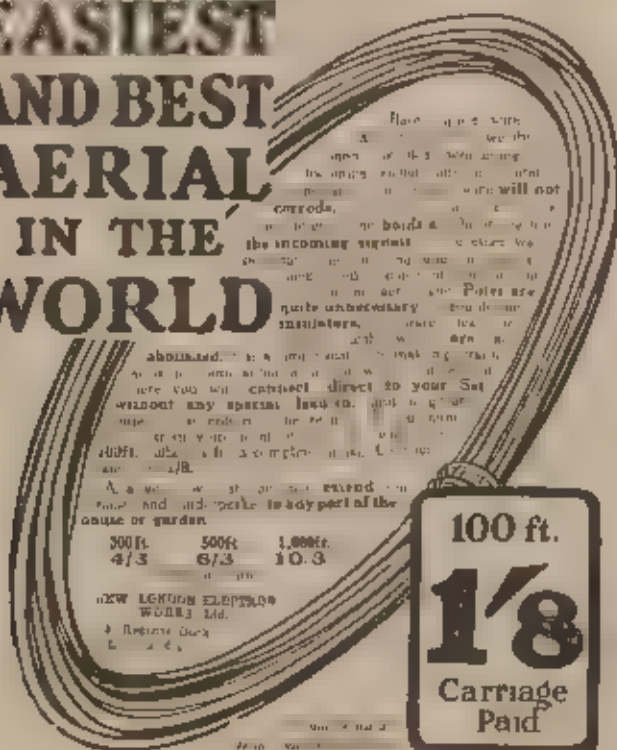
Look at the Ericsson 'Phone' in the
list of 'phones' in the 'Phone' and
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"Fullotone" is a cabinet gramophone of un-
questionable quality and the reasonable cost is the
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FELLOWS
LIGHTWEIGHT PHONES

These headphones are of the latest design and are of a very light weight. They are made of a special material which is very strong and durable. They are also very comfortable to wear and are suitable for use in any position. They are a very good value for the money and are a must for every radio enthusiast.

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The D.F. ORA is a recent addition to the wide range of Mullard Valves. It is a development of the original Mullard Dull Emitter Valve produced nearly four years ago.

It has all the characteristics of the celebrated general purpose ORA. It will Oscillate, Rectify and Amplify.

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FILAMENT VOLTS	- - - -	2 to 3
FILAMENT CURRENT, amperes	- - - -	.06
ANODE VOLTAGE	- - - -	20 to 100.

N.B. We hold large stocks of this Valve and can give immediate delivery.



The D.F. ORA
Price - 30/-

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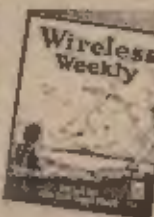
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THE Tungal solves the battery-charging problem for all whose houses are electrically-lighted by alternating current.

It is connected on one side to any lamp-holder or wall-plug, and on the other to the battery (the work of a moment) and it will start charging as soon as it is switched on.

There are no chemical or mechanical complications—its operation is purely electrical. Once started it requires no attention, and there is nothing to get out of order. When the battery is fully charged, the charging rate is automatically diminished. Overcharging and discharging back are equally impossible.

The possession of a Tungal means:—

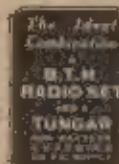
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| (1) The assurance that the battery is always fully-charged; | (3) a saving in expense and trouble; |
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Portable as a Gramophone.

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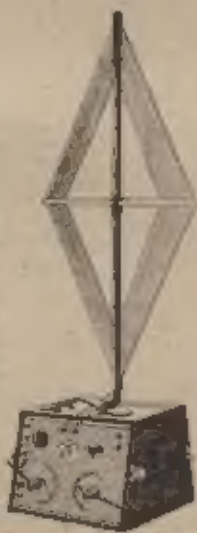
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stating what splendid
results are being
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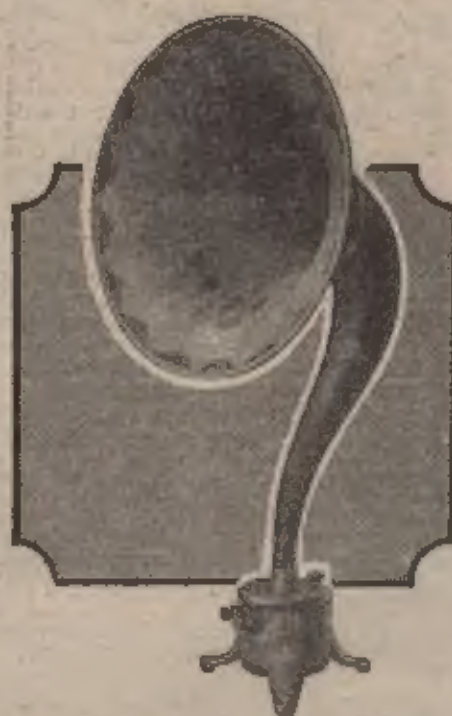


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